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THE DECORATOR AND FURNISHER.

printing tints from an endless blanket roller, revolving through troughs of color. When the paper has received its printed pattern, it still further travels over a succession of rollers, through the drying-room; when perfectly dry, it is transferred to a machine, for cutting into lengths of twelve yards. A machine carrying two rollers produces paper at the rate of about four miles an hour.

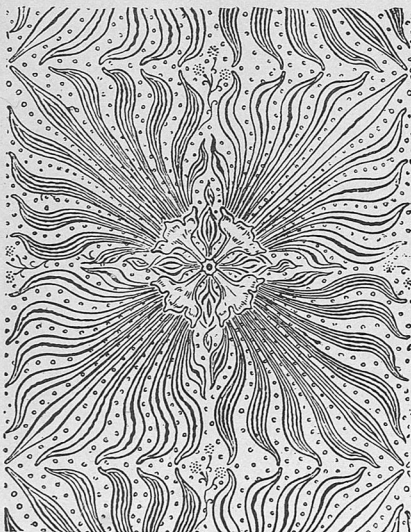
whole work has an infinitely joyous and hopeful quality. This is equally true of the winged groups, which are in delightful contrast to the familiar and hackneyed types that serve to represent Virtue, Sacrifice, Charity, and other abstract entities, which sculptors have personified time out of mind, by large, heavy, dull looking, stone women.



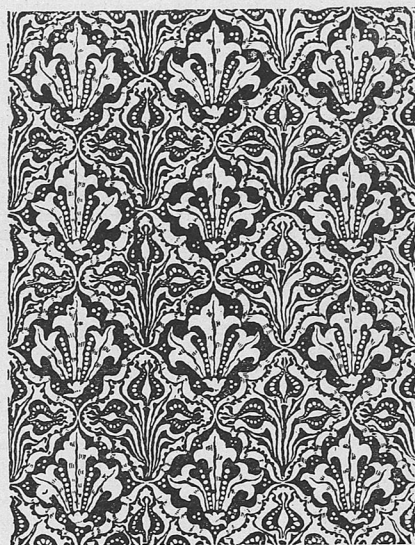
THE "JASMINE" WALL-PAPER, BY JEFFREYS & CO.

DECORATIVE NOTE.

THE group represented in the pediment of the Woman's Building, Chicago, typifies woman's work in the various walks of life. The central figure is full of spirit and charm, in one hand she holds a myrtle wreath; in the other the scales of justice. On her right we find Woman the Benefactor; and on her left the Woman, the Artist and Litterateur. The figures are modeled in very high relief and the



THE "JUNO" CEILING DESIGN, BY WALTER CRANE.



SEED AND FLOWER DESIGN, BY WALTER CRANE.

NEW WALL PAPERS, BY H. BARTHOLOMAE & CO.

BY THE EDITOR.



HERE is undoubtedly a growing feeling for art on the part of the American people fostered by indefatigable workers in all branches of industrial art, but in no department is the advance so conspicuous as in that of high art wall-papers. Among the firms who have been mainly instrumental in educating the public and, indeed, the art world also, to a proper appreciation of the true position occupied by wall-papers in the decoration of the house, H. Bartholomae & Co., are in the highest rank, and it was with no small amount of pleasure that we inspected a few days ago their new season's line of hand-made goods.

To speak of special effects, some suprisingly novel designs have been prepared in a grade of goods special to the firm and known as

"DROP CORNICE" DESIGNS

enriched with another specialty, viz.: "Appliqué Relief." We are glad to observe that the system that has hitherto prevailed of abruptly cutting short the wall-paper repeat by the picture moulding, or frieze, is being rapidly relegated to the limbo of decay by the introduction of more organic designs, in which every element of the pattern is exhibited unmutated upon the wall surface. Every repeat of the patterns, whether upright or lateral, possesses its own axis of symmetry and, whether the design is purely geometrical or purely organic, it more resembles a mural painting specially designed for its position, than an irresponsible geometrical repeat.

The "American" design in this category is an exceedingly beautiful example of this method of wall decoration. The space usually occupied by the frieze is filled with an elaborate repeat, usually of large proportions, in which is concentrated all the glory of form and color known to the modern decorator. The arrangement consists of a complex interlacement of light and airy scrolls and garlands of pearls with